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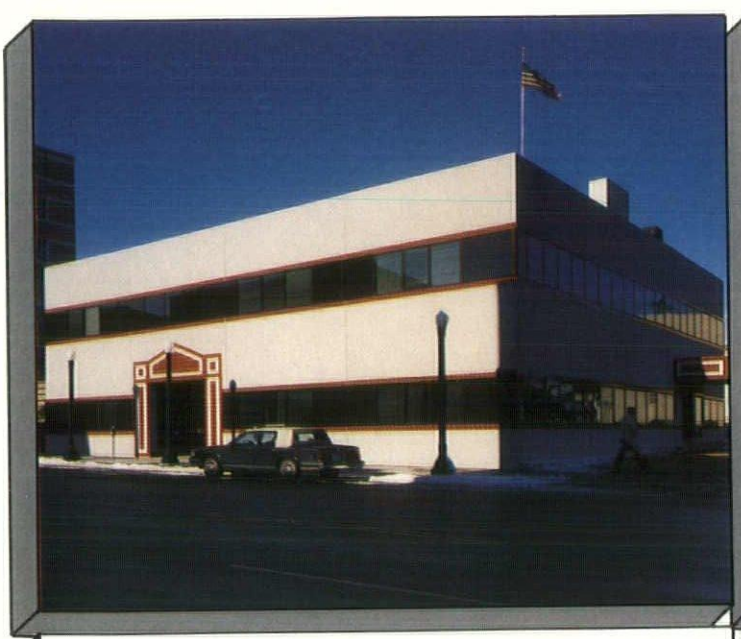
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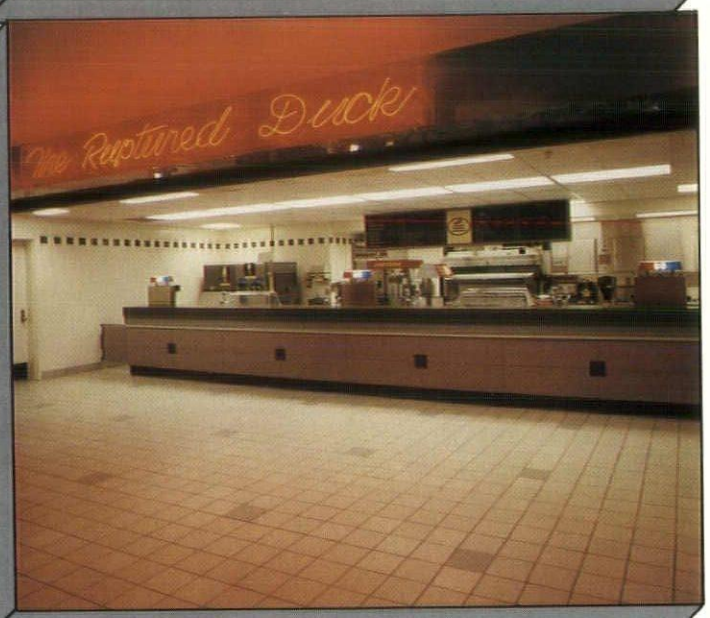
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TOP: Project: Iowa American Water Building, Davenport
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Tile: Buchtal Chroma 6" x 6"

MIDDLE: Project: Concession Area, Vets Auditorium, Des Moines
Architect: Brooks, Borg & Skiles Architects P.C.
Tile Contractor: Iowa Ceramic Tile
Tile: Floor – I.A.C. Durapavers 8" x 8"
Walls – Fla. Matte 4⅜" x 4⅜" and Latco Accents 2" x 2"

BOTTOM: Project: Drake Diner, Des Moines
Architect: Savage and Ver Ploeg Architects P.C.
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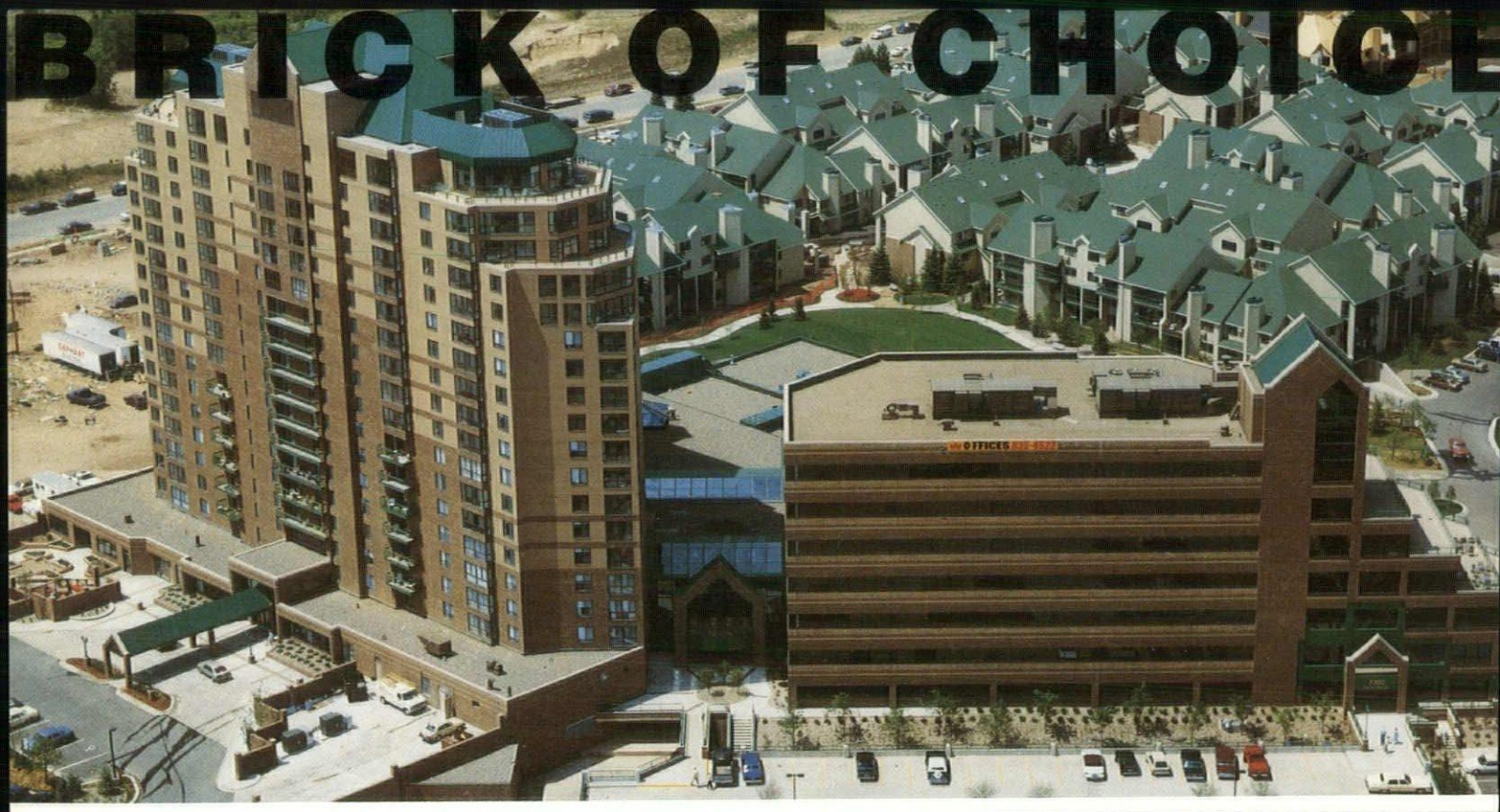
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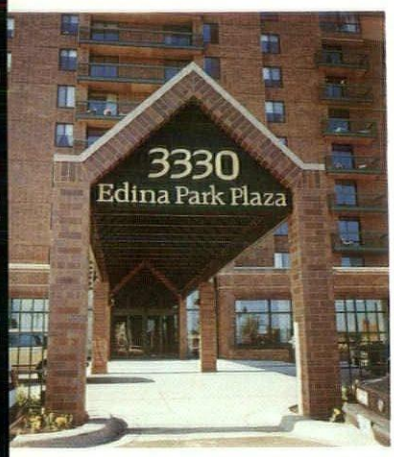
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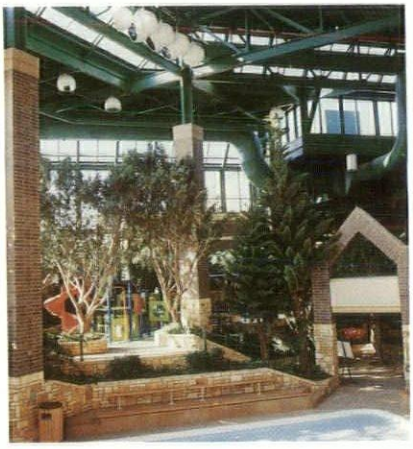
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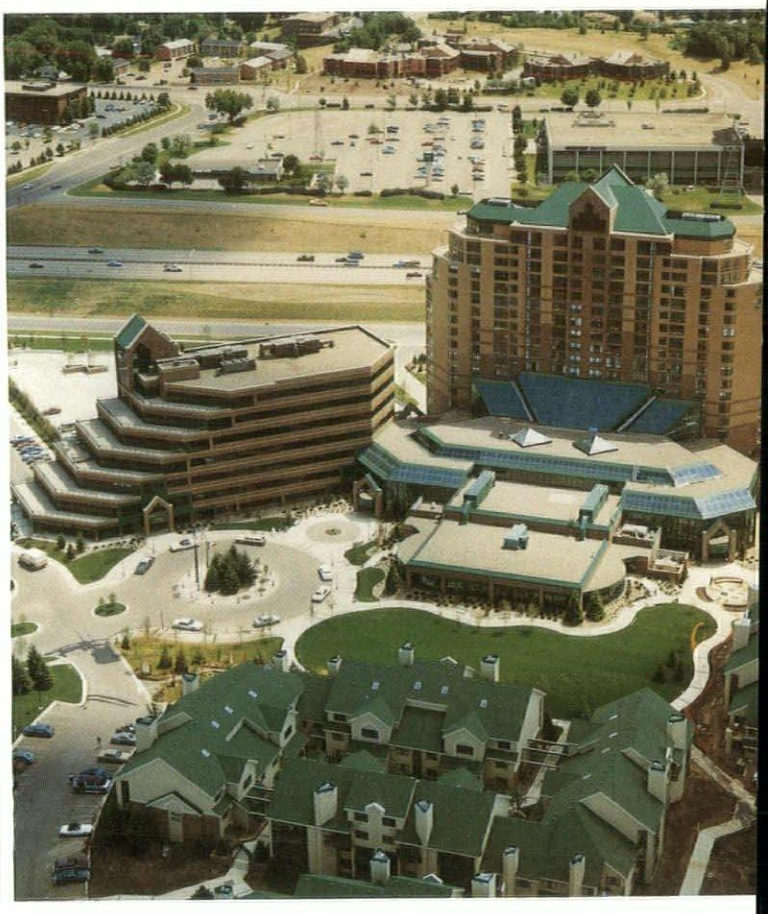
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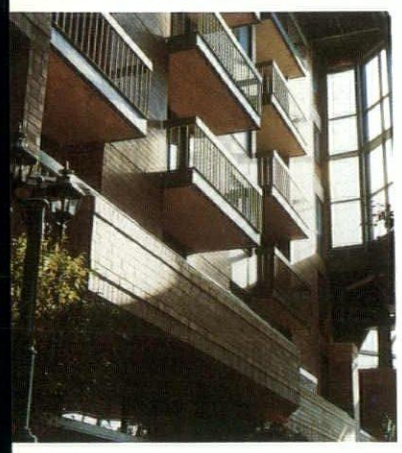
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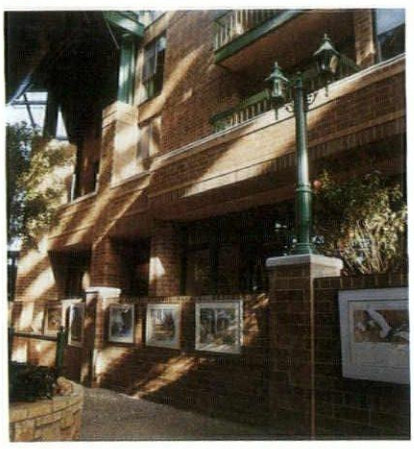












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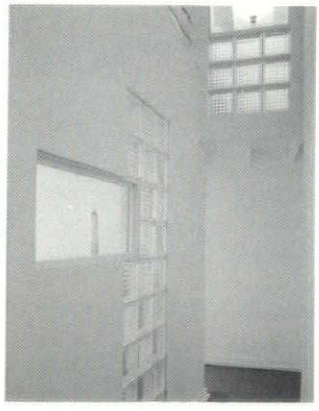
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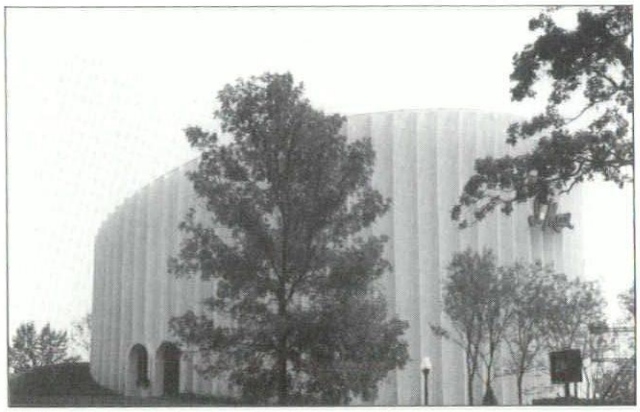
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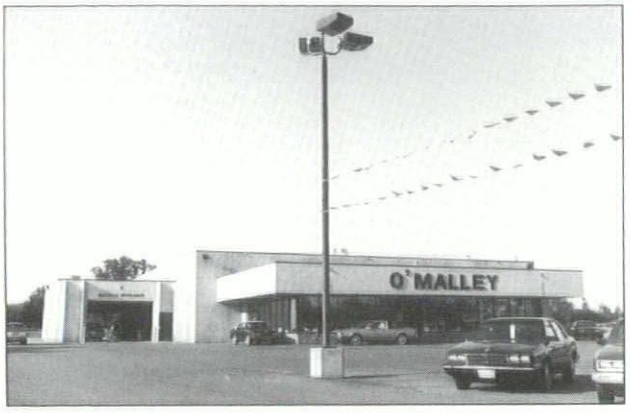
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INTERNATIONAL MARKET SQUARE, MINNEAPOLIS, MINNESOTA

Thursday, September 15

■ **DESIGN AND SIGNS OF THE TIMES**
Dr. Sidney Harman, chairman, Harman International, Washington, DC

Dr. Harman will share his dynamic vision of the future—including the role of design in our lives. Learn how people will live and work and how design professionals can prepare for a profitable future. Co-sponsored by IMS and Audio Video Environments.

■ **CREATING A DESIGN IMAGE**
Susan Lewin, creative director, Formica Corporation, and president, Design Communications International, Wayne, NJ. Introduction by Miriam Furman, editor, *The Designer Specifier* magazine.

Learn how to access the best resources for each and every design project through strong communication with manufacturers. Lewin will discuss the importance of maintaining high standards and how designers can effectively work with manufacturers to achieve excellence. Co-sponsored by IMS, IDA and Formica Corporation.

■ **FOCUSED VISION: DISCIPLINE IN DESIGN**
Peter Blake, FAIA, professor, Department of Architecture and Planning, The Catholic University of America, Washington, DC. Introduction by Stanley Abercrombie, editor, *Interior Design* magazine.

Although seemingly unrelated, a common thread binds art, architecture, engineering and furniture design, according to Peter Blake, a celebrated architect, author and educator. Learn why a true design vocabulary must involve consensus rather than devotion to fashion. Co-sponsored by IMS and MSAIA.

■ **A THIRD VIEW: COLLABORATION BETWEEN ARTIST AND LANDSCAPE ARCHITECT**
Friedberg, FASLA, M. Paul Friedberg & Partners, New York, NY Ferrara, sculptor, New York, NY

Urban landscape pioneer M. Paul Friedberg and artist Jackie Ferrara will share the ideas and innovations at the forefront in contemporary landscape architecture. They will explore the 'third view,' in which artist and landscape architect collaborate to create an integrated environmental work. Co-sponsored by IMS and MASLA.

■ **WALKER ART CENTER SCULPTURE GARDEN TOUR AND RECEPTION**
A special guided tour of the new landmark Minneapolis Sculpture Garden, combining art, architecture and landscape architecture.

Proceeds to benefit DIFFA.

Friday, September 16

■ **FENG SHUI: THE CHINESE ART OF PLACEMENT**
Professor Thomas Yun Lin, Yun Lin Temple, Berkeley, CA

The ancient art of Feng Shui dictates that surroundings be designed in harmony with the environment. Learn practical, modern applications for Feng Shui from this noted Chinese philosopher and teacher.

■ **FIBERS FOR PERFORMANCE**
Carl Brewster, contract consultant, BASF Fibers, Chicago, IL

Brewster will illustrate how professionals can better access market information on fibers, product quality guidelines, general specification and bidding information, and technical studies including stain, resoil and light fastness. Co-sponsored by IMS and BASF Fibers.

■ **KEYNOTE LUNCHEON**
REAGAN'S LEGACY: ECONOMIC, POLITICAL, SPIRITUAL
Daniel Schorr, senior news analyst for "All Things Considered" and "Weekend Edition," National Public Radio, Washington, DC

One of the most distinguished journalists of our time will present his unique viewpoint of the state of the union. This timely presentation will delve into the coming election and the challenges facing our next administration. Daniel Schorr's controversial career in journalism has spanned more than half a century as a foreign correspondent, Watergate correspondent for CBS News and National Public Radio analyst.

■ **ENHANCING YOUR OWN CREATIVITY**
Jerry E. Allan, president, Criteria Architects, Chairman of Visual Studies, Minneapolis College of Art & Design, Minneapolis, MN. Introduction by Eileen McMorrow, managing editor, *Facilities Design and Management* magazine.

Jerry Allan is a practicing architect and educator who has developed innovative methods to enhance creativity and foster it in others. This practical workshop will help you discover how problems can be transformed into creative solutions. Co-sponsored by IMS and IFMA.

■ **FANTASY IN RESTAURANT, RETAIL AND COMMERCIAL DESIGN**
Sam Lopata, president, Sam Lopata, New York, NY. Introduction by Justin Henderson, hotel/restaurant editor, *Interiors* magazine.

From "Lox Around The Clock" to "Pig Heaven," Sam Lopata has created some of the most distinctive interiors in the hospitality industry. But elements of fantasy can enhance any design project. Lopata will present his unique interiors and discuss concept development, client relations and industry trends. Co-sponsored by IMS and ASID.

Saturday, September 17

Continuing Education

Showrooms open by appointment only

■ **CONTINUING EDUCATION UNIT ONE**
"CLEARLY BUSINESS II"

This full day business seminar emphasizes management strategies and practices. Designers will learn effective management techniques and how to increase competitiveness in the marketplace. Certified for .6 CEU credits. Co-sponsored by IMS, Kimball International and IBD.

■ **CONTINUING EDUCATION UNIT TWO**
"PRICING INTERIOR DESIGN SERVICES"

Effective communication and strong negotiating skills can lead to higher fees. Design professionals will learn how to establish a profitable fee structure for a variety of situations in this valuable continuing education course. The seminar will include techniques on estimating required hours, methods for cutting production costs and negotiation tactics. Certified for .6 CEU credits. Co-sponsored by IMS, ASID, IDA, IDS and IFDA.

Peripheral Vision Gala

Friday, September 16
5:00 p.m. on
- Showroom Open House
- The Show
- Dancing

Gala co-sponsored by IMS and BASF Fibers.

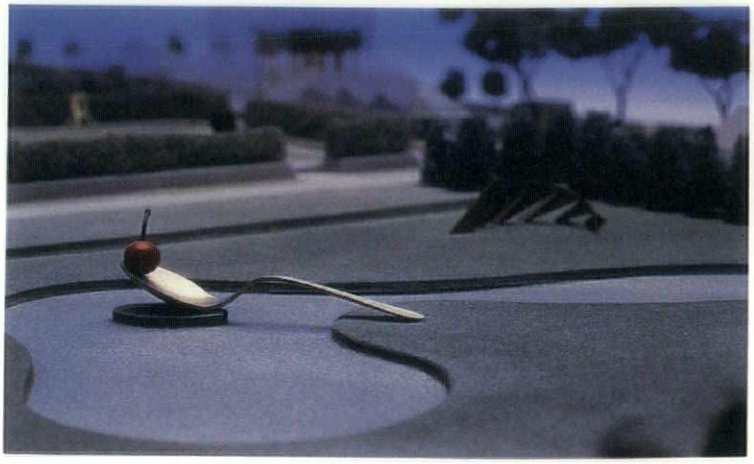
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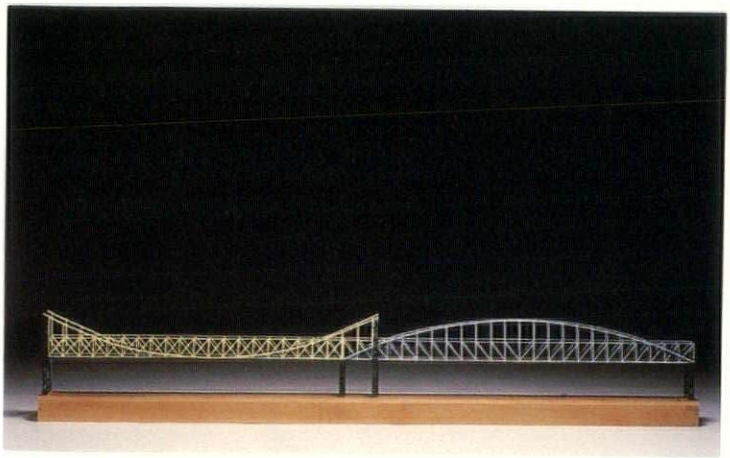


Sculpted Gardens

Borne out of an incredibly ambitious collaboration between Walker Art Center and the Minneapolis Park and Recreation Board, the Minneapolis Sculpture Garden embraces architecture, art, landscape architecture and horticulture in a serene, formal setting sheltered from the noise and congestion of snarled urban traffic. Opening in September, this 7½ acre, $12 million urban gesture will house a permanent collection of more than 35 works representing established modern masters such as, Moore, Noguchi and Lipchitz as well as several emerging young artists. While serving as a repository for permanent and temporary exhibitions, the Garden becomes a strategic link in a chain of public parks that sweep arc-like through the City.

Claes Oldenburg and Coosje van Bruggen, Model for Spoonbridge and Cherry 1987, Collection Walker Art Center.





Siah Armajani, Model for Irene Hixon Whitney Bridge 1986, Collection Walker Art Center.

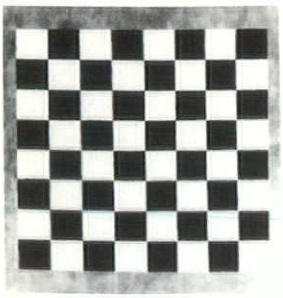
Located directly north of the Walker Art Center and Guthrie Theatre, the Garden was designed by architect Edward Larrabee Barnes in association with landscape architect Quennell Rothschild Associates. Symmetrically organized, the Garden is composed of five courtyards, four of which are 100 feet square and defined by evergreen hedges atop low carnelian granite walls. Leading to these courtyards are allées lined with lindens under which sculptures of bronze and stone are placed. A fifth larger courtyard is surrounded by Black Hills spruce and dominated by a heroically scaled fountain sculpture, Spoonbridge and Cherry, a Walker commission by Claes Oldenburg and Coosje van Bruggen.

Flanking the west edge of the site is the Sage and John Cowles Conservatory. This glazed pavilion focuses on Frank Gehry's Standing Glass Fish rising from a reflecting pond planted with water lilies and enshrined by rows of Washingtonia palm trees. Extending north and south the interior gardens feature permanent and seasonal plantings. Another prominent architectural feature is the Irene Hixon Whitney Footbridge. This spectacular 375 foot structure consists of a delicately scaled trestle overlaid by two steel arches that intersect over Interstate 94. Spanning 16 lanes of traffic the bridge designed by Twin Cities' artist Siah Armajani provides a much needed pedestrian link to Loring Park and downtown Minneapolis.

Model for Sage and John Cowles Conservatory, Collection Walker Art Center, Fabrication by Greg Bentson, Scale: 1/16" = 1 ft.



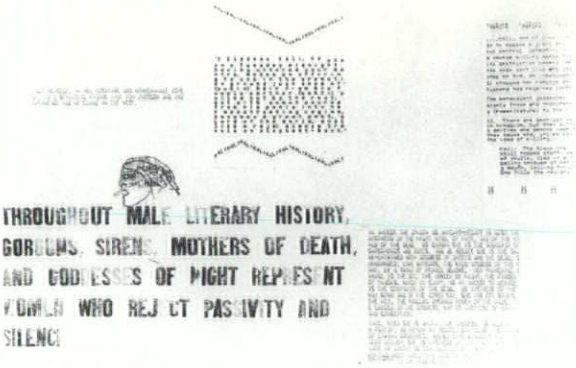
MARTIN SMITH



Art at the Edge: Sherrie Levine

The first major one-artist exhibit of work by American artist Sherrie Levine will be presented June 11 through September 4 at the High Museum of Art, Atlanta. Art at the Edge: Sherrie Levine features 24 paintings created from 1985 to 1987 with images drawn from "our collective memories of important modernist paintings."

Levine has gained notoriety in the past decade by challenging traditional notions of authorship and originality. Through a series of photographs of famous photographs, she addressed the effects of mass reproduction and proliferation of art.





Nancy Spero: Works Since 1950

From July 2 through August 28 the Museum of Contemporary Art, Chicago, will present Nancy Spero: Works Since 1950, the first comprehensive survey of the artists in the United States. The exhibition will include paintings and sculpture as well as extended scrolls exploring feminist concerns, war, and political aggression.

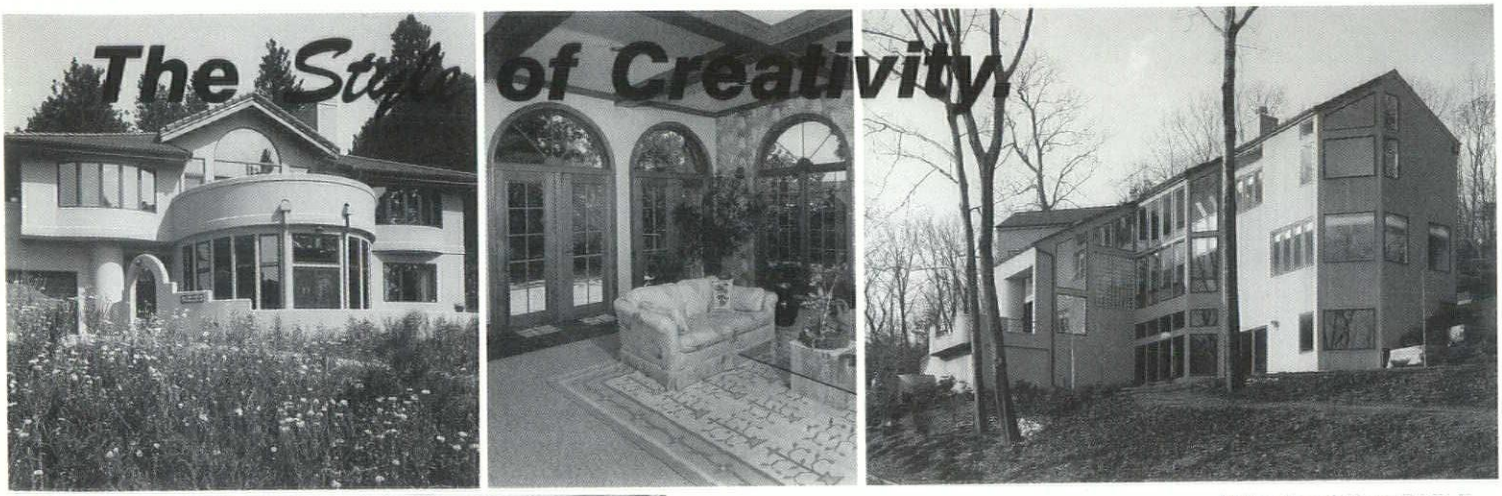
Nancy Spero is well-known for her political analysis of the role of women in today's society and the social challenge presented by the women's movement.

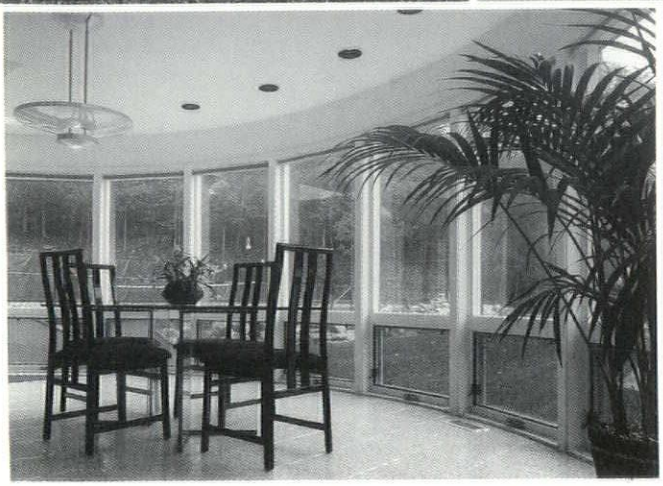
The "Chicago School" at the Madison Art Center

From August 20 through November 6 the Madison Art Center will present The Chicago School in the Permanent Collection, an exhibition of selected works representing the late twentieth century genre referred to as "The Chicago School." Included will be paintings, drawings, prints, and sculpture by a number of artists including Ed Paschke, Roger Brown, Hollis Sigler and Red Grooms.

The Chicago School evolved during the 1960s as a reaction against minimalist art which dominated New York's art scene as well as the art world of the day. The works are generally figurative and cartoonish, often dealing with social and political subject matter.







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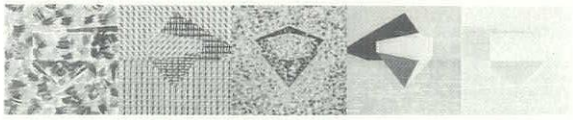
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A Graphic Muse: Prints by Contemporary American Women

The print work of 24 artists will be presented in A Graphic Muse: Prints by Contemporary American Women, on view at the Nelson-Atkins Museum of Art, Kansas City, July 3 through August 7. The exhibition is organized by the Mount Holyoke College Art Museum and includes the work of such established figures as Helen Frankenthaler, Jennifer Bartlett, and Susan Rothenberg, covering a broad range of styles, imagery, and techniques.

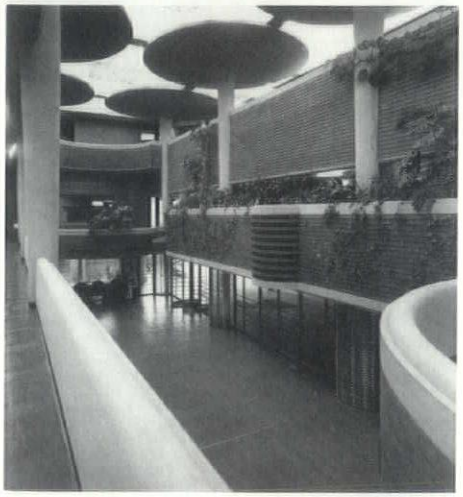






Frank Lloyd Wright At the Walker

Frank Lloyd Wright and the Johnson Wax Building: Creating a Corporate Cathedral, an exhibition illustrating the largest contribution by the master architect to commercial architecture, is on view at the Walker Art Center, Minneapolis, July 16 through September 4. The exhibition includes 25 architectural drawings and conceptual sketches, as well as photographs, murals, models, original furniture, personal correspondence between Wright and Johnson, and a videotape of Wright discussing the Building complex.



Iowa Artists 1988

The work of 35 local artists will be featured in Iowa Artists 1988 at the Des Moines Art Center July 16 through September 4. The exhibition, curated by Des Moines Art Center curator Cornelia Butler, includes paintings, sculpture, photography, works on paper, ceramics and other craft media documenting the state of contemporary art in Iowa.

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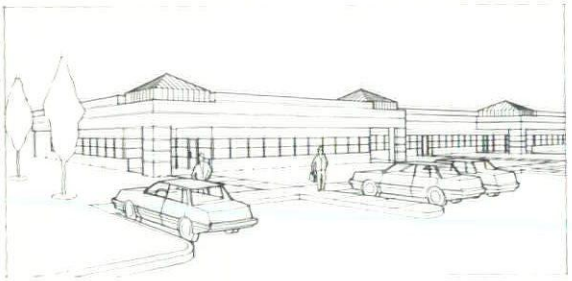


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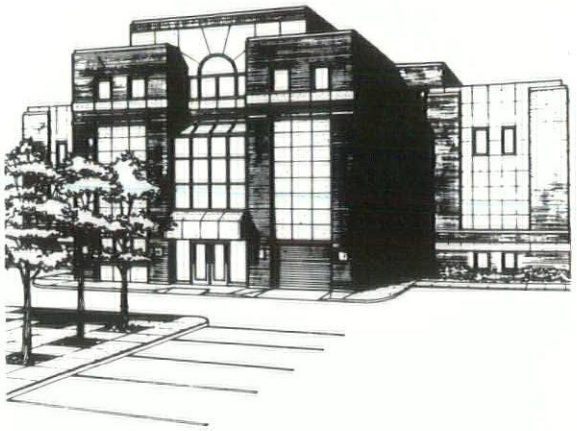
Metro North 1 Business Park
Ankeny, Iowa ▲

Sires Architects, P.C. have completed preliminary design work on Metro North 1 Business Park for Denny Elwell Investment Company. The 108-acre Metro North 1 site is located along Interstate 35 southeast of Ankeny. Phase One, at the north end of this site, features a 60,000 square foot facility developed on a 3½ acre site. This multi-function business center offers space for both office and warehouse distribution operations, allowing for expansion and flexibility as companies grow and change. The buildings include covered entries, screened truck loading areas, extensive landscaping, and views to ponds and fountains located close by.

American Plywood
Association Display House
Tacoma, WA ▼

Bloodgood Architects & Planners has recently completed construction documents for a 2,385 square foot display home for the American Plywood Association. The construction of this three (3) bedroom; 2 story home will be filmed and used to promote APA products which were utilized throughout the home.





Warren County Courthouse
Indianola, Iowa ▲

Frevert-Ramsey-Kobes, Architects-Engineers, Inc., has completed the design for the addition to the Warren County Courthouse in Indianola, Iowa. The addition will reflect the style of the existing building while providing the west facade with a more contemporary atrium look. The 7200 sq. ft. addition was designed around a much needed elevator for the three-story building, giving the facility complete accessibility. The main entrance lobby, with marble veneer walls and terrazzo floors, opens into an indirectly lighted high ceiling space. All additional public area finishes will echo those of the existing building with terrazzo floors and base coupled with various durable wall finishes.

The second and third floors of the addition will include administrative offices and support facilities for the law enforcement branch of the county government.

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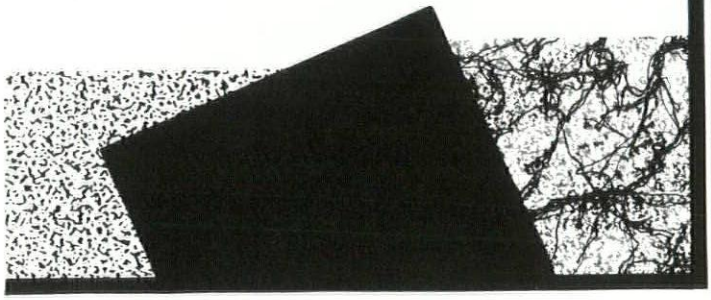
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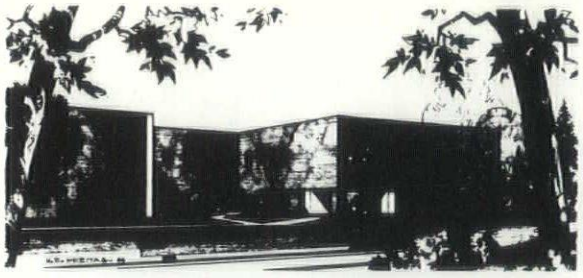
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Laser Laboratory
University of Iowa ▼



Herbert Lewis Kruse Blunck Architecture and Frank O. Gehry and Associates are collaborating on design development of the Laser Laboratory Building at the University of Iowa. The project, just north of the Iowa Memorial Union, recaptures special land along the Iowa River's edge with the goal of drawing pedestrians through the north garden of the Union.

The building will consist of five identifiable structural elements. The largest and central element will be a three story high form that contains the laser research laboratories. Adjacent to the laboratory element on the street side of the site will be a one story high facility containing the support laboratories and major mechanical spaces for the building. To the river side of the laboratory will be two to four story office modules connected by an atrium. A conference/seminar node and an entrance node will be located toward the south end of the main structure.

Construction on the 141,150 square feet, $18,400,000 project is expected to begin in 1989.



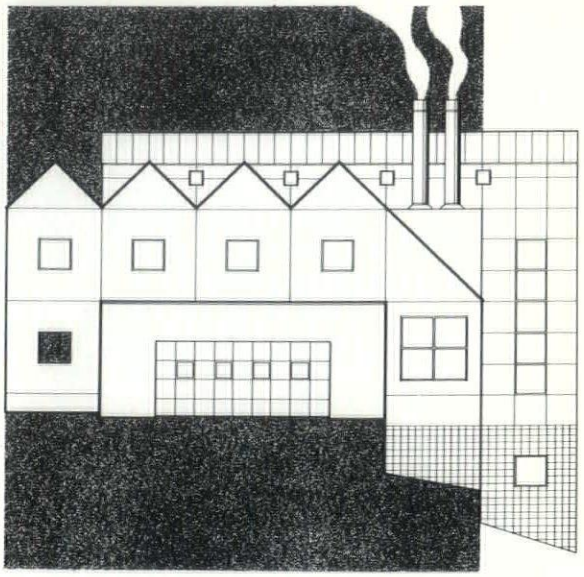


Grinnell College
Addition to Science Building ▲

Work has been recently completed on a 30,000 sq. ft. addition, to house the mathematics department, and the psychology department of Grinnell College.

The building contains animal quarters for clinical psychology, and highly specialized air handling systems for both classwork and laboratory work. A compensating variable air volume design responds to diverse uses of building space.

Exterior is face brick and granite, and framing is concrete and double-tee pre-cast technology. Architects for the project were Woodburn and O'Neil.



Griffin Residence
Cedar Falls, Iowa ▲

This residence, by Frey Baldwin Clause Architects, is designed for a young family in Cedar Falls, Iowa. The areas of the house are organized on either side of a central 3-story spine that serves as circulation organizer. Located on a large open site that includes a heavily wooded ravine on the west side, the house is situated next to the deep ravine within the trees to the west and on the open lawn to the east. Access to the site is along a circuitous private drive affording long views. Exterior materials are wood siding and stucco, metal windows, composition shingles, and concrete masonry base. Construction is scheduled to be completed in 1988.

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"WE REJECTED A STEEL STUD EXTERIOR WALL SYSTEM . . ."



100 Forest Place
Architect: Phillip Kupritz & Associates
Mason Contractor: J & E Duff

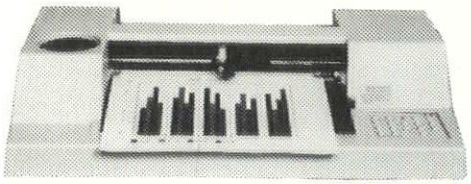


Arlington Plaza
Architects: Loebl Schlossman & Hackl
Associate Architect: Phillip Kupritz & Associates
Mason Contractor: J & E Duff

". . . because we became aware of numerous problems currently being experienced by other developers after using steel stud exterior wall systems. Also, we became aware that there was **no** cost savings using steel stud backup, as reported. In fact, both of these projects were designed and drawn for brick veneer with steel stud backup — but we ended up with brick and block because it was less expensive. As an architect, working for very cost conscience developers, we take pride in, and back up, all of our work. The problems that could occur in a steel stud exterior wall system, such as deflection, corrosion, and condensation, added to our decision to switch back to traditional brick and block wall systems. In our opinion, we not only maintained the integrity of our design by using brick and block, but reduced our construction cost as well."

— Phillip Kupritz

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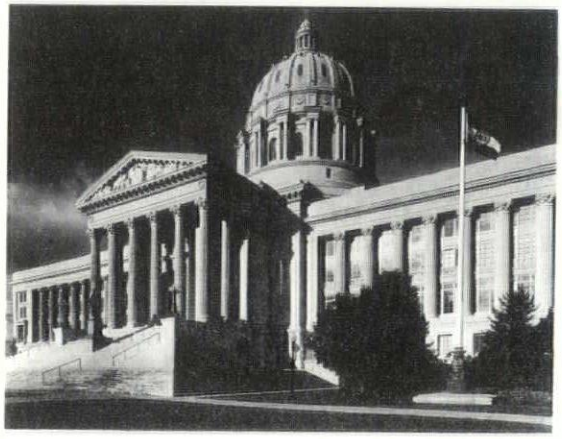


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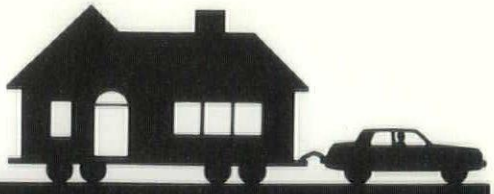
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GUESS WHYE.

Missouri State Capitol
© P. Michael Whye 1986



P. Michael Whye
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712-322-8677

In the previous issue P. Michael Whye's ad included an incorrect address and phone number. Mr. Whye resides and works in Council Bluffs, not in Rock Rapids. His correct address and phone number appear in the ad above. We regret the error.



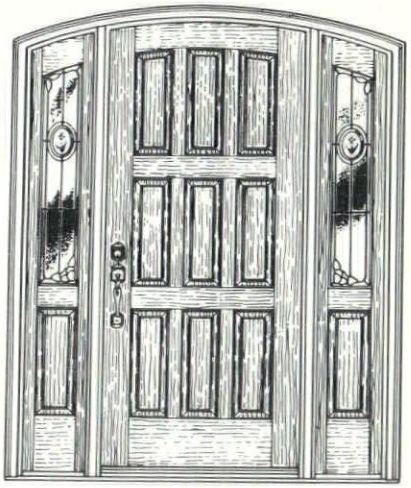
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Linda Mason Hunter

Adams, Howe and Zoss
Law Firm
Des Moines, Iowa

Tough, Aggressive Design Matches Law Firm's '80s Image

Concrete block, corrugated metal and neon seem a surprising sight in the traditional office environment. By eschewing the predictable approach to the design of a law firm, Herbert Lewis Kruse Blunck Architecture has created a vital statement; a statement about the legal practice of the eighties and the architecture that will need to keep up with it.

Project:
Adams Howe and Zoss Law Firm
Des Moines, Iowa
Client:
Adams Howe and Zoss
Des Moines, Iowa
Architect:
Herbert, Lewis, Kruse, Blunck Architecture
Des Moines, Iowa
Design Team:
Cal Lewis, Jeffrey Morgan
Photographs:
Assassi
Santa Barbara, CA
Contractor:
Ringland Johnson Crowley
Des Moines, Iowa
Size:
7,000 square feet
Total Cost:
$250,000

How does a tough, aggressive young law firm distinguish itself from all the other law firms in a city? With a tough, aggressive image, that's how, beginning the second you step off the elevator.

That's the marketing ploy of Adams Howe and Zoss, a young Des Moines law firm on the move. As soon as the elevator doors part on the 6th floor of the 60-year-old Hubbell Building in Des Moines, you know this isn't your everyday, run-of-the-mill law firm. There is no plush carpeting here — no excessive symmetry, heavily panelled interiors, or skyline views. Quite the contrary. What you see is dramatic Eighties architecture with only a slight nod to traditional respectability. Though sophisticated, the ambience has a hard edge, much like the attorneys who work here.

"We did not want a law office that looked like a law office," says Ron Adams, one of the three principals of the firm. "We wanted a high energy space, austere yet rich, service-oriented, something that reflects our aggressive personalities and our growth. We're a part of the '80s, not stodgy hangers-on from the 1950s. The profession is changing radically, and we're on the cutting edge of that change. Our clients need to know that before we even meet them."

Designing an office space to match such a strong message calls for something extraordinary yet, since budget was limited, inexpensive. Herbert Lewis Kruse Blunck Architecture met the challenge with aplomb, choosing rough-textured concrete block (what is called "split-faced block" in the trade) for walls and dividers — a dazzlingly austere material that costs little more than gypsum board. Other "hard" materials combine to convey the tough image — white ceramic tile flooring that encourages noise instead of softening it; glass block partition walls, corrugated metal sheathing around existing structural columns.

Taken alone such a hard edge would be intimidating, but here the effect is softened with detailing — walnut and oak as base molding, door frames, desks and, yes, paneling (this is, after all, a law office); diffuse light filtering through frosted and translucent glass; a gently curved reception area, and a tapestry sofa much like the one grandma used to have in the front parlor.

Everywhere you look there is dichotomy — stained glass windows (remnants of the original 1920s building) juxtaposed with a band of white neon; walls you can see through and walls that are (literally) blocked; rich, smooth wood intermixed with rough, gray concrete; a plump, inviting sofa next to angular chairs of steel and stretched leather.

And there's geometry. The design is replete with grids. There's the dropped ceiling — an open gridwork of black aluminum squares matched by a closed grid in the ceramic tile flooring. This same pattern is repeated in the wall surfaces — transparent glass in a wood-framed grid in the conference room matched, again, with a gridwork of translucent glass block in the wall across the hall and a grid of frosted rectangular windows in office doors. To carry the design still further, repeated at eye-level is a series of wood-framed square interior windows punched in the concrete block walls, including three surprising "pop up" windows — sans glass — in the partial wall in the lobby.

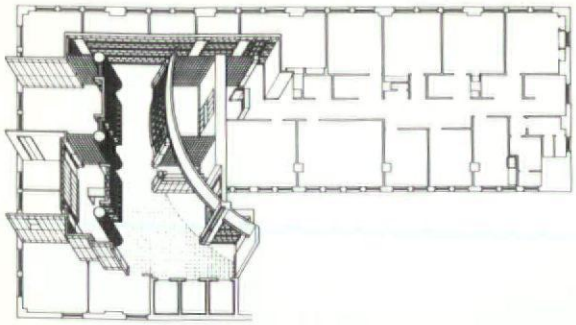
But don't let the drama obscure the humor of this design. The reception desk, for example, with its large globe corner lamp is a modern, stylized version of an old judicial bench like you'd find in any typical American courthouse — or police station. Not to mention the subtle fact that concrete block walls are psychologically linked with impermeable jail cells which, like this law office, are stark in their simplicity.

Like most major projects, this one was not without its problems. Time was a factor. Once the green light was given, design took only a month and actual construction four months — from demolition to completion. Budget was limited — the entire project came in under $250,000 (roughly $30 a square foot).

And the L-shaped floor plan was not easy to work with. Before remodeling, the space was a maze of corridors — an inefficient plan, to say the least. After remodeling, the space is divided

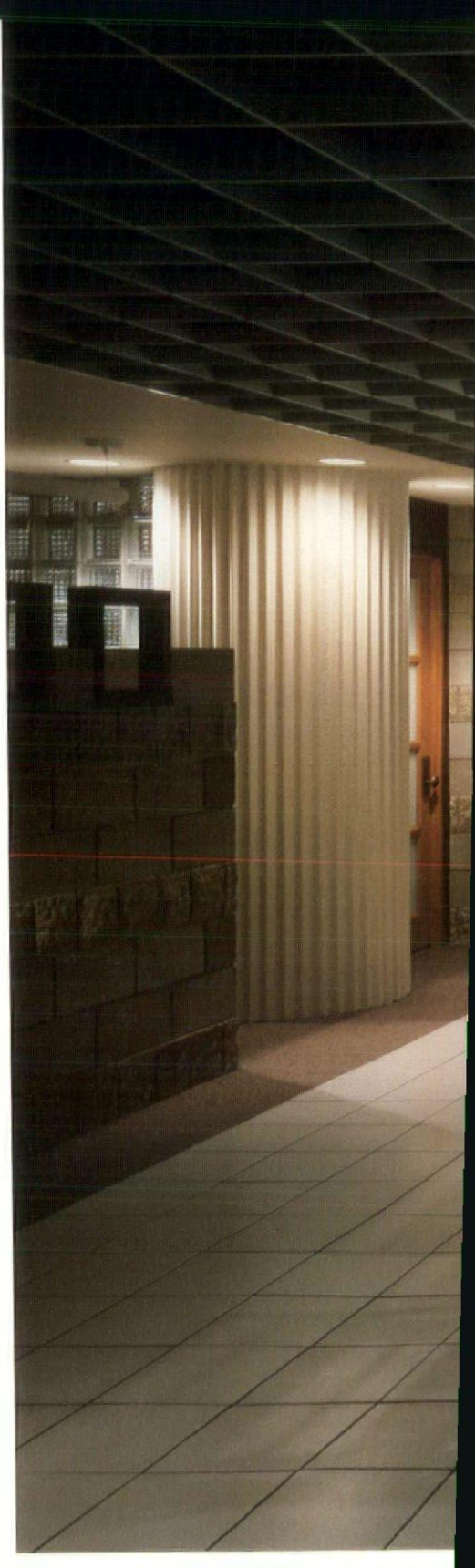
Walnut, oak, concrete block and corrugated metal are juxtaposed to create conflicting mental images for visitors. ►











A view of a partner's office. ▲

The austerity of the large conference room. ◀

The lobby as seen from the elevators. ▲

Linda Hunter is a free lance writer living in Des Moines. She is a regular contributor to a number of design and professional remodeling magazines.

Nancy A. Fandel

Hubbell Realty
Des Moines, Iowa

Simply Stated

Tiring of architecture's recent excesses of coloration and stylization, many architects have returned to ideals of simplicity and clarity. This recent interior by Brooks Borg and Skiles displays a skillful integration of its natural materials, creating a sophisticated and subtle interior. Time has reinforced the axiom of Mies Van Der Rohe, 'God is in the details.'

Project:
Hubbell Building Lobby and Executive Offices
Des Moines, Iowa
Client:
Hubbell Realty Company
Des Moines, Iowa
Architect:
Brooks Borg and Skiles
Des Moines, Iowa
William Anderson/Paul Skiles
Interior Designer:
Brooks Borg and Skiles
Des Moines, Iowa
Photographer:
Farshid Assassi
Santa Barbara, California
General Contractor:
Ringland-Johnson-Crowley Company
West Des Moines, Iowa
Special Consultants:
Mechanical Contractor:
Waldinger Corporation
Des Moines, Iowa
Electrical Contractor:
Baker Electric, Inc.
Des Moines, Iowa
Square Footage:
20,000 square feet

Hubbell Realty has just added another marvelous but quiet touch to downtown Des Moines and their own personal working environment with the recently renovated first floor of the Hubbell Building and their executive offices, which occupy the ninth and tenth floors of the seventy-five year old structure. The first floor and office projects definitely uphold their public image of strength and tradition, continuing their leading edge image and achieving their desire for simplicity, warmth and function.

The new look inside is first expressed outside, at the main entrance. As a result of a 1950s remodeling of the Hubbell Building, the doorway on Walnut Street was shifted off-center within the entrance. Architects Brooks, Borg and Skiles, whose offices are also housed in the building, restored the doorway to its original position and raised the vestibule ceiling height from eight feet to the original sixteen feet, enclosing the space in a curtain wall of black anodized aluminum and glass. Thus, the exterior vertical symmetry of the entrance, once again, attracts and holds the eye while the larger area of glass now displays and visually expands the lobby interior.

The entire ground floor lobby has been opened up by removing an interior wall to the east which had separated the retail space on that floor from the elevator access to offices throughout the building. The wall has been replaced by a row of four black marble columns, one structural and three non-structural, creating a rhythm of forms and visually screening the new commercial space from the lobby. Instead of a narrow, closed entryway, one now experiences a larger, active lobby of contrasting, yet compatible forms. In addition to the columns, there is a free-standing, maple wrapped stairway, self-contained directory, three rows of theatrical black, track lights, and bleached and gridded maple walls, decorated by black neoprene buttons. The white veined, black marble, broken and left jagged where it meets the maple, duplicates as much as possible the way the material comes from the quarry as it wraps around the elevators. Fluted stainless steel elevator doors open to reveal the maple paneled walls of each cab. All of these changes to the first floor set the tone for what to expect on the ninth and tenth floors.

As the elevator doors open onto the ninth floor reception area, one is greeted by a dynamic,



The ninth floor reception area ▶

The Hubbell Building Lobby opposite ▶



into two parts — the open lobby/conference room suite at the front (where most of the design budget was spent) and the longer stem of the L at the rear where daily, nuts-and-bolts work takes place.

"We placed the money where it would be the most effective," commented Jeffrey Morgan, the project architect. "Given the severe budget restraints, we decided to put the money where the client traffic pattern is. Though the back of the floor plan was cosmetically altered, it was not a severe restructuring."

The final design not only reflects the image of the law firm as a whole, it's a blending of three starkly different personalities — those of Ron Adams, Rick Howe, and Paul Zoss. Each of the three has his own sense of aesthetics — something that made consensus on design a major hurdle to overcome. In the end, each agrees it's an extremely successful design. "This space evolved" says Adams. "There was alot of give and take. The final design is a melding of every view. Each of us feels that a piece of it is ours."

Does the space accomplish its intended purpose? Adams smiles and says, "When you walk away, you don't forget it." ■



diagonal, black granite wall along with the feeling of warmth and stability. The granite wall passes behind a square maple column which looks sculptural in contrast to the black background. Angled to create movement and direct the eye to the maple and granite reception desk, the wall actually conceals a large conference room. Inside one finds a custom designed Sapele mahogany table, inlaid with squares of granite and supported by white tapered legs.

Throughout both floors, which are similar in layout and connected internally by an open stair, all of the materials used are natural and soft in expression. All doors and woodwork are custom-cut, bleached maple. Throughout, the light gray linen walls and dusk gray wool carpeting add a sense of calmness to what at times can be a hectic business. Colorful floral arrangements, accessories, artwork and subtly toned furnishings complete the chromatic balance. The look is traditional, yet contemporary, with simple forms and familiar materials expressed in a new way.

Both floors were once the home for a law firm. Hence, the executive offices, including the president's, around the perimeter of each floor have been utilized with few improvements. To enhance the entry to each office, the architects arched the head of the doorways and framed them in wood. Custom designed Sapele mahogany executive desks and tables, black lacquered Andover side chairs and black leather executive seating make the offices uniquely Hubbell.

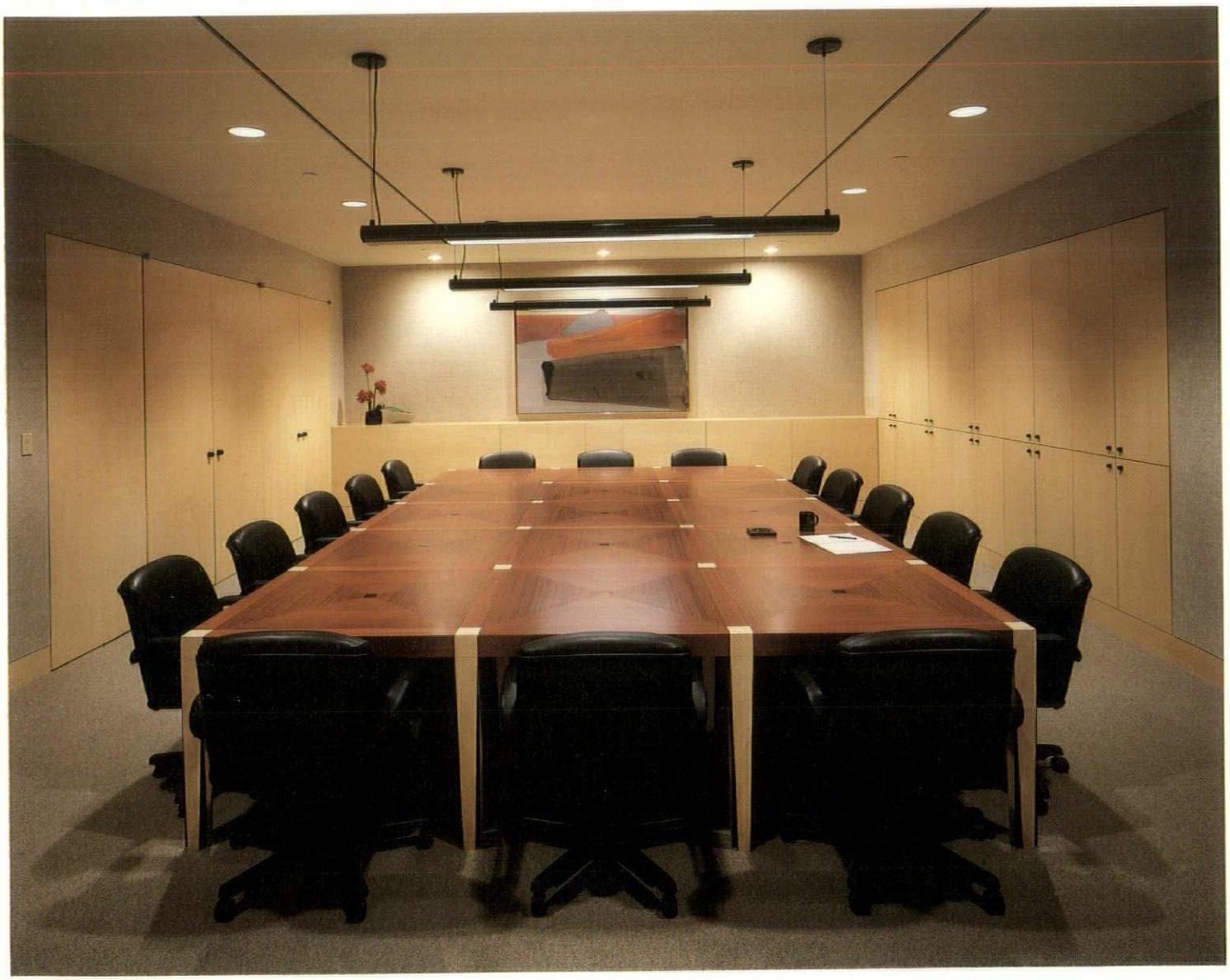
Salvaging the exterior offices allowed the architects to gut the entire interior core of each floor to create a more straightforward and open clerical area. The decision not to use modular office furniture fit perfectly into the solid image the company wanted to project. Custom designed clerical stations incorporate interfering columns and pipe chases into the design. Suspended lights hover over each eight by ten foot workspace, which can accommodate one or two people.

Overall, the architectural approach is a minimalist pallet of forms and colors, uniquely expressed. The look is classic, and the architects have succeeded in creating the image Hubbell Realty wanted: traditional strength and stability, progressive innovation, and practical elegance. ■

Nancy A. Fandel, publisher and editor of the Washington Int'l ARTS LETTER, now headquartered in Des Moines, and executive director of the Arts/Recreation Council of Greater Des Moines is a new contributor to Iowa Architect.

Custom designed clerical work stations ▶

The boardroom on Hubbell Realty's tenth floor space ▼





Judy Lawson

Ahlers, Cooney, Dorweiler, Haynie, Smith and Allbee
Des Moines, Iowa

Something Distinguished

Walker-Metzger Architects have carefully inserted modern glass partitions to provide contrast to the lofty space of Ahlers, Cooney, Dorweiler, Haynie, Smith and Allbee's new offices at 100 Court Avenue. An expression of the firm's vitality within its historic context, the spaces are defined by lightly scaled glass walls which retain a link with the building's post and beam construction and brick exterior.

Durable textures of the past and an unmistakably bright and upbeat present resonate vividly in the new offices of the Ahlers, Cooney, Dorweiler, Haynie, Smith and Allbee law firm.

The top two floors of the Kurtz Building, at the east end of Court Avenue, a six-story dark brick structure built in 1900 and long used as a warehouse, now provide work space and aesthetic percs for the firm's 75 employees, their clients, and guests.

Project designer H. Ronald Walker of Walker-Metzger Architects responded to the law firm's desire to maintain as much of the historic-looking interior of the post and beam structure as possible by conjuring an almost haunting blend of environments. The whole resembles a gleaming brass, glass and elegantly patterned hologram projected into the vastnesses of a brick and timber warehouse.

The effect is one of translucence amid substantiality, a kind of magic that's real. It's also a design that reflects important practical needs of the law firm.

"We never wanted to disguise the fact that it's a warehouse," explains John McKinney, partner and chairman of the firm's long-range planning committee. "In fact, we wanted our office to express our history and tradition, yet show ourselves on the cutting edge of the law. We thought maybe we could do something with our quarters that would be distinguished."

"Something distinguished" is an apt phrase to describe the interplay between form and function in this project.

By the time the firm had decided to move from their previous offices in the Liberty Building at 6th and Grand in downtown Des Moines, they knew what they wanted in a new space.

"We wanted to stay in the core of Des Moines," McKinney relates, "but we needed plenty of close and inexpensive parking for employees and clients. We also wanted an office space with a circular traffic pattern around a central support staff area."

Initially the Kurtz Building space — then simply a huge skating rink of a room (120 ft. x 120 ft.) irregularly punctuated with wooden support posts — seemed "impractical." But each time the lawyers checked their prioritized list of needs against available space, "that warehouse kept popping up." Besides parking and a circular traffic pattern, the firm's program contained some intangibles that have been skillfully translated into the design of the space.

Underscoring the firm's historical ties with the city (they celebrate 100 years as a firm this year) was one such desire. The mellow brick interior walls of the Kurtz Building, along with the exposed wood structure certainly provide a sense of history and permanence. But the lawyers also wanted to enhance the public's recognition of their firm.

The design departure from the heavily panelled and draped furnishings of more traditional law offices takes a bold step in this direction.

From the beginning, natural light was a top priority for both the firm and for the architects. "We didn't want the support area in the center of the space to be a dungeon," according to McKinney.

The answer? From the seven foot level, Walker chose glass for office partitions. With ceiling heights on the sixth floor varying from nine feet at the south end of the building to fourteen and one-half feet at the north end, that's a lot of glass. Additionally, the architect also designed

Library with skylight ▶





Project:
Ahlers, Cooney, Dorweiler, Haynie, Smith and Allbee Law Firm
100 Court Avenue
Des Moines
Client:
Ahlers, Cooney, Dorweiler, Haynie, Smith and Allbee Law Firm
Architect:
Walker-Metzger Architects, P.C.
Des Moines, Iowa
H. Ronald Walker, Principal in charge
Interior Designer:
Adrian Grad Design Associates Inc. (Consultants)
New York, New York
Photographer:
King Au
Ames, Iowa
General Contractor:
Levy, Malone & Company
Des Moines, Iowa
Special Consultants:
Electrical/Mechanical Engineer:
Frank Pulley Associates, Inc.
Des Moines, Iowa
Square Footage:
29,000 square feet

Judy Lawson is a free lance writer living in Des Moines.

the long sixth floor conference room that runs across the north end of the building with glass partitions. As a result, a significant feature of the building, the large arched windows in the conference room are visible from the reception area, and the light coming through those windows illuminates an interior that otherwise would be totally dependent on artificial lighting.

With the glass partitions, natural light also filters easily from the windows around the perimeter of the building into the core, where such functions as word processing and accounting are carried out. "The layout for functions in the law offices is pretty simple," Walker says, referring to the private offices along the outer walls and the support area in the center. "The real challenge," he continues, "was to create the desired image. We wanted to place the firm in a time continuum reflecting their history, and at the same time demonstrate the contemporary vitality of the law firm."

The library-atrium area exemplifies this dual goal. "People associate lawyers with the familiar legal books, the tan and red bound code books, and so forth," Walker says. "So we made the library function a highly visible element from the reception area."

Illuminated by a large peaked skylight and enclosed in walls of window-paned glass, the library is open from the fifth floor to the sixth, summarizing in one over-all design the desired impression of tradition alongside contemporary ideas. A stairway will soon further link the two levels within the library.

The atrium, along with conference rooms, are available to civic groups and boards for meetings — another step the firm is taking to broaden its

Private office space ▲

Conference room, 6th floor, with arched windows ▶

Modern glass partitions contrast with rough wood beams and lofty spaces ▼





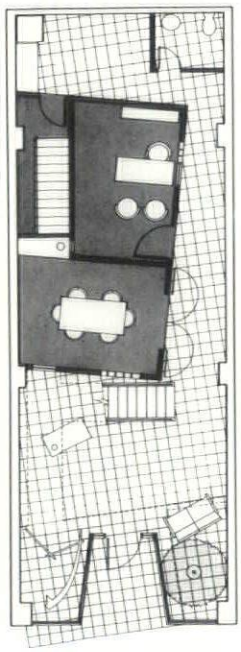
Robert Tibbetts

Sayles Graphic Design
Des Moines, Iowa

Artful Integration

Carefully positioned forms punctuated by high tech handrails define a small but delightful new office. By subtly manipulating the functions and desires of a creative and upcoming graphic design firm, Stouffer and Smith Architects have created a gem.

Project:
Sayles Graphic Design, Inc.
Des Moines, Iowa
Client:
Sayles Graphic Design, Inc.
Architect:
Stouffer and Smith Architects
Des Moines, Iowa
Interior Design:
Stouffer and Smith Architects
Photographer:
King Au
Ames, Iowa
General Contractor:
Doug Nichols
Adel, Iowa
Special Consultants:
Katzman Engineering
West Des Moines, Iowa
Square Footage:
1,750



First floor plan ▲

The high tech entry stair leading to the mezzanine ▶

During the past few years John Sayles has built a distinct reputation in Des Moines through his unique graphic design work. His vivid style exudes a level of competence, professionalism, and creativity which his clients are very anxious to express. In order to build upon this growing reputation, Sayles sought out Stouffer and Smith Architects to design an interior which would accurately promote his specific personality and creative philosophy.

Project architects Rob Smith and Phillip Vlieger worked carefully to develop a space that would at once capture the energy of Sayles' work and also provide a comfortable working environment for his staff. At the center of this design is Sayles' impressive collection of 1930s black and white Streamlined Moderne furniture. Throughout the studio there are a number of chairs, benches, tables, fixtures, and floor lamps that are representative of the late Art Deco movement. The combination of chrome, leather, glass, and vinyl lend the space an engaging sense of character which is bold but never overpowering.

The strength of the interior is, in fact, how effectively the architects have managed to assimilate these charismatic pieces with the more contemporary elements of their design for the studio space itself. The striking lack of color throughout crisply enhances the characteristic lines of these Art Deco furnishings. But rather than reduce the interior to a cliched parody of that powerful movement, the architects have gracefully tapped their own creative resources and come up with an evocative design which both complements this collection and also stands on its own artistic merits.

Because the space is relatively small, Smith and Vlieger chose to open the studio by creating various working niches. The most important of these is a mezzanine which hangs over the entrance. This loft is Sayles' personal studio and its 'floating' appearance is intended to symbolize the creative leadership and design freedom of the firm. This mezzanine is connected to another by a delicate bridge. The other, larger mezzanine provides space for the support staff and is symbolically 'grounded.'

Actually this larger mezzanine sits above a large block that encloses a small conference room and business office. This block is cleverly detailed in such a way that the perspective of the space is visually altered. A corridor which





exposure to the public. Currently, groups such as the Des Moines symphony board are using the conference room for their meetings.

Walker-Metzger Architects continued the interweaving of past and present by leaving the rough texture of the support posts "as is" alongside the smooth white painted interior walls. The exposed wood structure was cleaned and sealer applied to the wood to keep down dust and maintain color. They were not heavily sandblasted since the original texture was to be preserved. John McKinney laughs when he says, "We still find nails and staples where bills of lading were tacked to the posts in the old warehouse."

The posts caused some havoc in designing the secretarial stations at the four corners of the inner area, however. Their presence meant that for the most part modular office furniture could not be used in those areas. Instead, each work area is unique. "There was nothing square or level about the space," Walker recalls. These irregularities now form part of the visual statement of the firm's offices.

The mechanical elements of the space also presented an early challenge. The over-all mechanical package for the building called for exposed ductwork. Initially, some lawyers were skeptical — would the exposed ductwork look too crude, too industrial for the atmosphere they desired?

Walker worked to reorganize the mechanicals. He simplified the system so that all of the primary mechanical units could be pulled to the core of the building. There, with the "works" basically hidden, the ductwork could then radiate more simply from that center. He chose an oval-shaped duct and a soft flat gray color to minimize the visual impact of the ducts.

With partially glass walls, what to do with wiring became an important question. The solution lay underfoot. Over the original wooden flooring, the architects placed insulation board, then the wiring in special troughs, and then concrete.

Electrical work ended up being the single largest labor cost. "We've got about a mile and a half of wire under there," McKinney says. And as a result, the clean and simple lines of the partitions remain, while a host of computers in the core area are unobtrusively powered.

Lighting, now the artificial kind, continued to be a concern. With so much attention drawn to the upper reaches of the space by the open-beamed ceiling, in itself full of detail, the question was how to keep these upper areas as uncluttered as possible, yet still fully light the space?

The architects ended up designing new fluorescent light fixtures in cooperation with the lighting manufacturer. The design of these allowed him to use fewer fixtures without sacrificing the amount of light. For use at night in particular, light directed upward illumines the ceiling area.

The details are historically logical, but new, not reproductions. The bordered carpet, six-panelled doors and brass hardware — all historically "correct" — are nevertheless new. The combination echoes the theme of the entire work environment, tradition brought into the sharpness of a present-day focus.

Interior consultant Adrian Grad of New York supplied some of the "real" period touches in early 1900s fabric pattern reproductions and the elegant Hans Hoffman chairs in the sixth floor reception area. Similarly, the glass-shaded light fixtures suspended from chains in the beams high above the conference table as well as the pedestal lavatories in the restrooms are reproduced historical touches.

So how do Ahlers, Cooney, Dorweiler, Haynie, Smith and Allbee et al like their new offices?

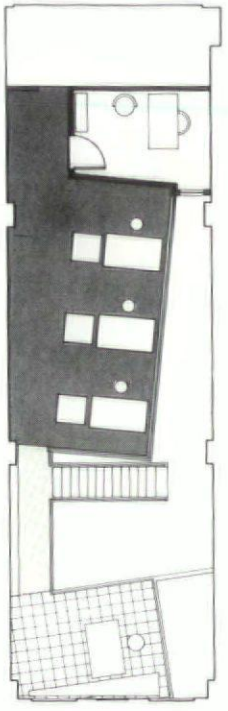
"It's a place I enjoy being," John McKinney says emphatically. "We have people showing clients around the space all the time. We're delighted with the good comments we've been receiving from the outside world."

"It's just a neat place to come to work." ■





Robert Tibbetts is a frequent writer on art and architecture living in Iowa City.



Second floor plan ▲

The gleaming white, symmetrical entry way ◀

The conference room bedecked with Deco accessories ◀

John Sayles' "floating studio" above the office entrance. ▶



slices through to the back of the studio and a kitchen, narrows sharply giving the illusion of generous depth. The shallow retaining wall that surrounds the support staff mezzanine is similarly slanted. In addition to giving the illusion of increased space, these slanted walls also create some of the studio's most enigmatic details.

Other notable details include extensive use of airplane cable in combination with pipe railing. This blend of materials and detailing sharpens the edges of what might otherwise seem a docile and prosaic space. As it is now however, the Sayles studio presents a succinct expression of a very specific personality. It is a space that effectively conveys the sense of wit and charm that the graphics work of this young firm has consistently produced. It is no small accomplishment of Stouffer and Smith Architects to have set aside their own creative insights to focus on those of another and successfully address them.



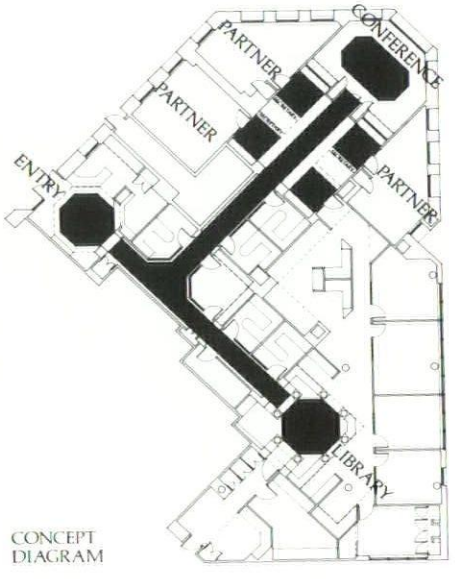
Debra J. Kurtz

James Galligan and Conlin
Des Moines, Iowa

With Reference to the Past

By sensitive and subtle reference to the legal architecture that has preceded it, Frey, Baldwin, Clause Architects have created a refined legal office which matches the goals and images of the client.

Project:
James Galligan and Conlin Law Offices
The Plaza
Des Moines, Iowa
Client:
James Galligan & Conlin P.C.
Des Moines, Iowa
Architect:
Frey Baldwin Clause Architects
(formerly Shiffler Frey Baldwin Clause Architects)
Des Moines, Iowa
Interior Design:
Frey Baldwin Clause Architects
Photographer:
Bill Nellans Photography
Des Moines, Iowa
General Contractor:
Graham Construction Co.
Des Moines, Iowa
Special Consultants:
Frank Pulley Associates
West Des Moines, Iowa
Square Footage:
6,600



CONCEPT DIAGRAM

When the partners of the Des Moines law firm James, Galligan and Conlin decided to relocate their practice from the Equitable Building to the Plaza, they had a specific goal in mind. They simply wanted the new office to be "the nicest law office in town."

The firm of Frey, Baldwin, Clause Architects was hired to meet that challenge. Principal architect in charge Thomas R. Clause and project architect Dan Sloan worked closely with attorneys Dwight W. James, Michael J. Galligan and Roxanne Barton Conlin to incorporate into the architectural plans each partner's own personal design ideas.

The resulting 6,600 square feet of office space exude a comfortable elegance — formal yet inviting.

The footprint of the existing space was an irregular shape. Part of the space falls under a 45 degree diagonal of the Plaza Tower while the balance of the area relates to the 90 degree grid of the base of the building. The challenge was to make the office space work around the two intersecting grids while incorporating an existing fire exit, a shear wall and seven building columns.

The trick was to find a simple concept that would allow the three partners to be clustered around a central secretarial area where they could communicate easily with one another and devise a circulation system that would accommodate the other lawyers and various support functions.

Two distinct corridor paths were designed, each culminating with its own strong focal point. From the attractive reception area, which is highlighted by a faux fireplace and a picture frame, either corridor is accessible. One branch terminates in the conference room and partners' space and the other in the law library.

Located within walking distance of municipal, county and federal office buildings, the interior design borrows from the nearby historic Polk County Courthouse, where the firm conducts much of its trial work.

Substantial building blocks executed in drywall and paint recall the scale of the courthouse. The dove-gray plinth of the interior walls suggest the courthouse's dark colored base. As with the courthouse, the coloration lightens as the eye moves up, wrapping the walls in a pleasing shade of oyster-white.

Triangular openings over the tops of entry ways are architectural pediments in reverse, reflecting the influence of the courthouse. In the corridor leading towards the conference room, the architectural pediment in negative is repeated. The pediment on the arch over the conference room is a variation of that theme. Actual entries to partners' offices are expressed more literally in a positive, traditional form, again echoes of the style found in the courthouse.

The three partner's office interiors reflect their own unique personalities. Ms. Conlin requested special millwork to display her collection of over 30 African violets. Above each shelf are grow lights set on timers to accommodate the needs of these temperamental tropical plants.

Mr. Gallagin's office, which incorporates a diagonal wall, features a bank of large picture windows that provide an excellent view of Nollen Plaza, a hub of community activity.

The walls of Mr. James' office are covered in a muted salmon colored suede. Brass moldings and a brocaded border highlight the walls. A handsome custom-made credenza covers the length of one wall.

The unusually high ceilings allowed for greater flexibility in the design. A coffered ceiling is featured in the reception area. The high points of the ceiling in the conference room and the law library are 13'-6".

The library ceilings were lifted to resemble a miniature rotunda. Here eight columns support the rotunda. The 400 square foot library contains 315 lineal feet of shelving. The book shelving, in turn, forms four work stations for law clerks. The half round dividers between work stations allude to the image of a rolltop desk.

Ample office space for four other attorneys is easily accessible from the library, while along both corridors are offices for five paralegals. Being located in the inside space meant out-

View to the large conference room and the reception area for the partners' offices. ▶



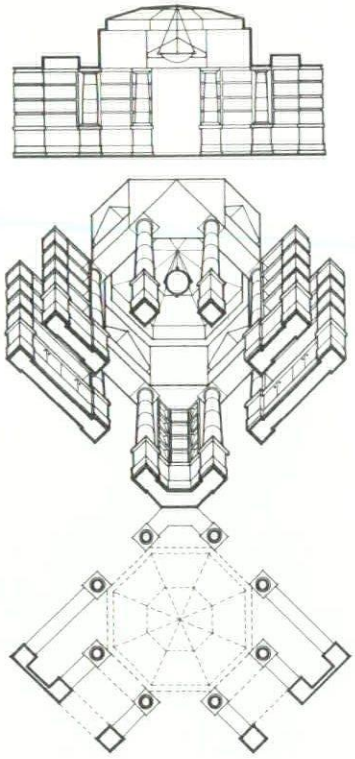
side windows for these offices were impossible. To alleviate that problem, frosted, paned windows were installed between offices and the corridor, giving a sense of space beyond the individual offices, while maintaining a sense of privacy. The paned windows are part of a recurring theme throughout the office.

A trial preparation room, or "war room," contains a mock witness stand and also houses a media center, complete with a dry mark board that slides away to display various audiovisual equipment.

The two-toned carpeting marks a path of travel. The charcoal gray carpet, which is accented by a small, multi-colored design, designates the main flow of traffic. The rich burgundy carpet suggests a private space.

Hanging frosted glass and brass light fixtures are reminiscent of an older, more graceful period. Brass door knobs and brass drawer pulls are subtle touches that add to the office's overall attractiveness.

In the end, imaginative and detailed planning has created an environment that is both charming and functional, well satisfying the clients' aesthetic and pragmatic needs. ■



Debra Kurtz is a Des Moines based screenwriter. She has written extensively on film, entertainment, and the arts.

The inverse pediment marks the entrance to the circulation corridor of the office. ▶

Work stations for the legal clerks. ▶

The large conference room terminates one corridor with entrances to partners' offices under smaller pediments. ▼





THE ECONOMICS OF COMMERCIAL LIGHTING

by Lawrence Ladin

PART I

The cost to light a building often exceeds the cost to heat or air condition the same building. Electrical energy for lighting is usually the largest single operating cost of a commercial building, and the price of this electricity is not likely to drop. Yet rarely has the lighting system been chosen with the same care as the heating or cooling system. However, recently developed lighting equipment and techniques permit reducing lighting expense substantially while maintaining or improving light quality. 25% to 75% reductions in lighting energy can be realized with fast payback on investment. This is probably the quickest and least expensive cost reduction available to the building owner.

In the past, lighting equipment was often chosen on the basis of lowest first cost, which is hardly realistic economics. For example, the cost of an incandescent lamp is only about 15% of its life cycle cost. More realistic economics of a lighting system would take into account installation cost, length of equipment life, replacement cost, annual hours of use, power consumption, the price of power, maintenance costs, and would be based on the appropriate lighting quality standards required for the job. Then it becomes possible to really compare different lighting options.

The effort involved in such an analysis will richly reward the buyer.

In terms of lighting economics, fluorescent fixtures and incandescent lamps are the most important targets of opportunity. Fluorescent fixtures and incandescent lamps are the key to electrical efficiency in the commercial sector, because they not only use between 40% and 50% of the commercial electricity directly (per the Electric Power Research Institute) but indirectly cause much of the cooling and ventilating heat loads. The Department of Energy has estimated that the direct lighting energy load plus the consequent added heating and ventilating energy loads totals about 60%-65% of commercial electrical charges.

Incandescent lamps are rapidly being made obsolete by the new screw-in miniature fluorescents. These are only slightly larger than the incandescent bulb that they replace, use only 25% of the incandescent's power, and give about 10 times the lamp life. Part I of this article will review the economics of incandescents vs. miniature fluorescents, taking into account initial cost, length of life, annual hours of use, power prices, maintenance cost, etc. It will be seen that the economic advantages of the new miniature fluorescents are impressive.

Part II will show that a 50% improvement in the economic efficiency of fluorescent fixtures is possible based on careful selection of improved lamps, ballasts, reflectors, controls, and the lighting control plan. Each component of the standard fluorescent fixture has undergone rapid evolution in recent years, and major improvements are now possible with careful selection of equipment and methods.

High intensity discharge lamps — mercury, metal halide, high pressure sodium and low pressure sodium lamps — will not be discussed here, as they are not commonly used in commercial interiors. They are widely used in warehouses, factories and for outdoor lighting. However the evaluation methods described apply to these lamps as well.

The Economics of Incandescents vs. Compact Fluorescents

The first step in an economic analysis is to compare the cost of operating a typical compact fluorescent with a typical incandescent lamp.

The incandescent is a standard frosted lamp, 60 watts power consumption, rated at 700 lumens of warm white light output, priced at $.50 each and with a rated life of 900 hours.

The comparison fluorescent is of the compact integral type — that is, 6 5/8" x 3", only slightly bulkier than the incandescent lamp. This model is integral, meaning the globe lamp, the ballast and the standard screw-in socket are one unit. This compact integral fluorescent is frosted, rated at 700 lumens of warm white light, and screws into the same socket as the incandescent. It costs about $12.00 and has a rated life of 9,000 hours.

Assume the installation is in a retail store with 4,500 hours of light use per year, and having a typical power price of $.07/Kilowatt-hour. Assume also, it costs $1.00 in labor to replace a lamp, no other maintenance being required and that there is no reflector change. Under these operating conditions the life cycle of the compact fluorescent is 2 years.

Operating the compact fluorescent in this application will therefore have saved $30.34 in the two years life cycle. More sophisticated analysis may be used, such as discounted cash flow, but for a first look these methods suffice.

If one assumes the air conditioning load added by the lamps is 25% of their power consumption, the incandescent then costs $33.00/year and the compact fluorescents $14.04/year. This gives a simple payback figure of 4.25 months, even more impressive.

Each of the above points is worth further discussion.

Annual hours of use is a key number, usually guessed at. Very little data is available, but what facts have been gathered suggest that the 2,500 to 3,000 hours light use per year usually estimated for offices is too low. Houston Lighting and Power found average values of 3,500 hours/year for offices. This is consistent with casual observations. Whether through laziness, lack of switches, late workers, night cleaning, lighting-for-heat design or other causes, many lights are on most of the time.

We shall assume typical lighting usage as:

Classrooms	2,000 hrs/yr
Warehouses	3,000 hrs/yr
Offices	3,500 hrs/yr
Public Buildings	3,500 hrs/yr
Retail	4,500 hrs/yr
Continuous Use	8,760 hrs/yr

Rated lamp life of lamps is based on manufacturers' data. While this should always be taken with a certain skepticism, the rated life from a reputable manufacturer may be taken as approximately correct. Where possible it should be confirmed with field tests.

Rated lamp output is subject to the same reservations. Field tests are much simpler, however, using a simple GE Type 214 Light Meter. Lamps should be new, and "burned in" for 100 hours before measuring light output, in a dark room. Using identical reflectors for lamp to lamp

The equipment cost over the two year period is:

Incandescent	2 yrs X $\frac{4,500 \text{ hrs/year}}{900 \text{ hrs/lamp}}$ X $ .50 = $ 5.00
Compact Fluorescent	2 yrs X $\frac{4,500 \text{ hrs/year}}{9,000 \text{ hrs/lamp}}$ X $12.00 = $12.00

The total energy cost is:

Incandescent	2 yrs X $\frac{60 \text{ watts}}{1,000}$ X 4,500 hrs/yr X $.07/kwh = $37.80
Compact Fluorescent	2 yrs X $\frac{15 \text{ watts}}{1,000}$ X 4,500 hrs/yr X $.07/kwh = $ 9.46

The total maintenance cost is:

Incandescent	2 yrs X $\frac{4,500 \text{ hrs/year}}{900 \text{ hrs lamp}}$ X $1.00 = $10.00
Compact Fluorescent	2 yrs X $\frac{4,500 \text{ hrs/year}}{9,000 \text{ hrs/lamp}}$ X $1.00 = $ 1.00

The total cost is:

Incandescent	$52.80 cost over life cycle of the compact fluorescent
Compact Fluorescent	$22.46 life cycle cost

comparisons and a light meter to compare outputs of alternate lamps. At the same time, power consumption can be verified.

The air conditioning load imposed by lights is very real, but not easy to put a hard number on. What figures are available suggest that every watt of lighting saved subtracts about .38 watts of annual load from the air conditioning load. Every lighting watt reduced saves about .38 watts with gas heat. With electric heat a net .23 watts savings is probable. The figure used for estimates will be .25 lighting load contributed to the average annual air conditioning costs by the lights. I believe this to be conservative.

Some designers believe that the heat-from-lights saves on energy bills. But this is a false economy, for the heat load added in summer to the air conditioning and ventilating costs much more than the heat saved in winter. Air conditioning is expensive, more expensive than heating in almost all cases.

The most expensive source of heat is the lights. Even electrical resistance heaters are much more efficient than lights as a heat source. Good economics dictates running lights at the highest efficiency to save lighting energy. Every lighting watt saved will save about another .23 net watts in an all electric building. Depend on the true heating system whether electrical resistance, oil or gas furnace, not the lights, for energy savings in winter.

The Future of Compact Fluorescents:

The technology of these lamps is rapidly evolving since their U.S. introduction in 1983. The two basic types of compact fluorescents are:

The integral compact fluorescent with self contained ballast and standard screw-in Edison socket

The modular compact fluorescent, where the lamp is separately plugged into the ballast/socket and can be replaced when the lamp burns out

At this time, compact fluorescents range up to 25 or 30 watts, which is the lighting equivalent of a 100 watt to 120 watt incandescent. Higher outputs may be expected in the future. Some lamp models are bare tube, some are packaged with decorative globes, some are packaged with floodlight reflectors. Warm white and cool white lamps are available, and the number of models is increasing rapidly.

The compact fluorescent pays back its higher initial cost by the savings in electrical power costs, by longer life, by lower maintenance and by lower air conditioning costs. Given these factors, the incandescent will very soon be obsolete.

Lawrence Ladin is founder and president of Ladin Energy Services, Inc. of Des Moines.

Part II of this article will analyze the economics of the standard 4 foot and 8 foot fluorescent fixtures, including lamps, ballasts, reflectors and controls. 50% savings in operating costs are available in most instances, with equal or better light quality.

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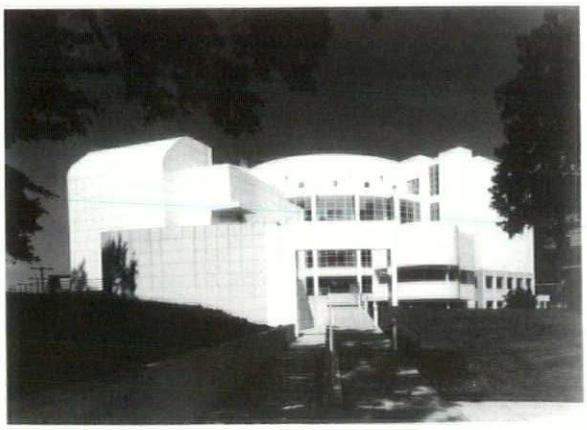
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Meier Awarded 1988 Royal Gold Medal

Richard Meier, who designed the Des Moines Art Center's most recent addition and the High Museum of Art in Atlanta, has been awarded the 1988 Royal Gold Medal by Her Majesty the Queen of England on the recommendation of the Royal Institute of British Architects. Currently Meier's office is working on the City Hall and Central Library in the Hague, an Exhibition Building in the Cathedral Square in Ulm, West Germany, as well as the J. Paul Getty Center in Los Angeles.

Chicago Architecture 1872-1922: Birth of a Metorpolis

will present fifty years of architectural interaction between Chicago and northern Europe from the fire of 1871 to the Tribune Tower competition of 1922. The exhibition, on display at the Chicago Art Institute July 16 through September 5, comprises more than 300 original drawings, fragments, furniture items and models. The showing will be distinguished by a special installation designed by architect Stanley Tigerman.

Dulles International Terminal Receives Twenty-Five Year Award

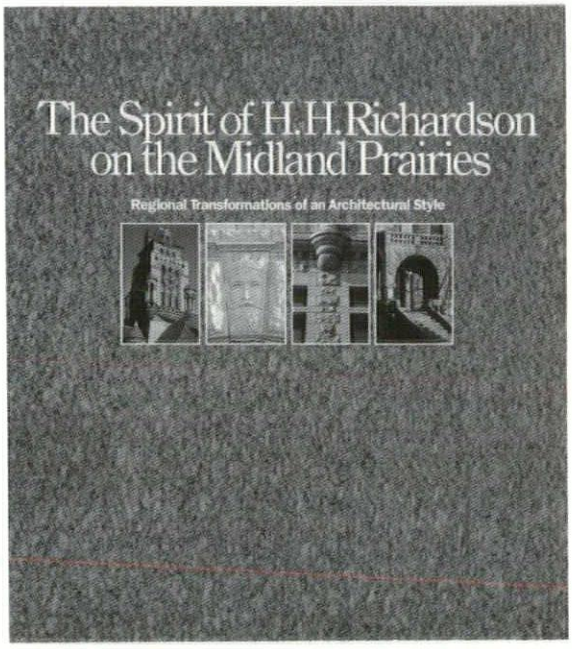
Eero Saarinen's Dulles International Airport Terminal Building has been awarded the American Institute of Architects 1988 Twenty-Five Year Award. The Dulles project described as "a design solution which incorporates the role of gateway to our nation, the image of flight itself, and synthesis of circulation and function," received an AIA Honor Award in 1966 and was named one of the ten best buildings in the U.S. by a poll of members of the AIA College of Fellows in 1985. The Twenty-Five Year Award is given to recognize designs of enduring significance and is conferred on projects, completed at least 25 to 35 years before, that have withstood the test of time.

The Spirit of H.H. Richardson

The architecture of Henry Hobson Richardson was a significant force in America in the late nineteenth century. Richardson's buildings provided a wealth of material for other architects and builders to utilize. Although his influence is nationwide, this book focuses on the Midwest and Texas.

In The Spirit of H.H. Richardson on the Midland Prairies, experts in American affairs, architectural history and geography discuss Richardson Romanesque in the Midwest and its effects on public architecture.

The book includes 200 beautiful drawings and photographs of Richardson buildings.



A Common Sense Approach to EPA

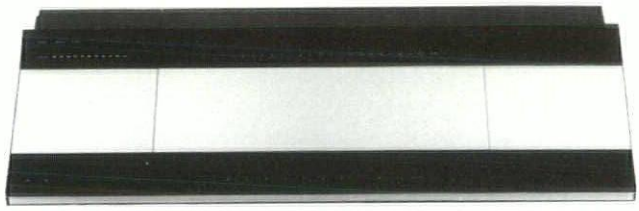
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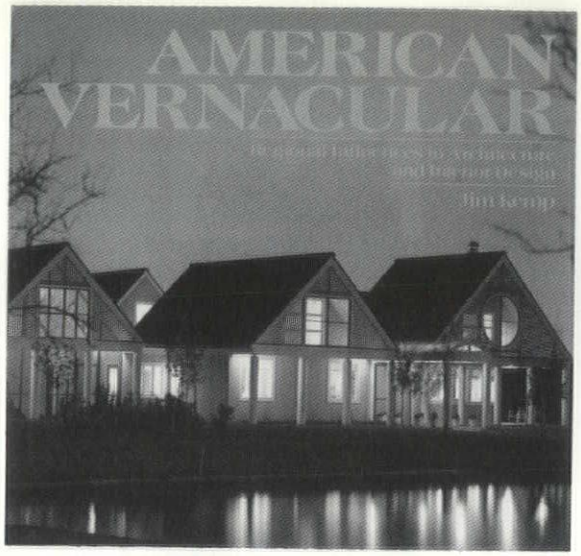
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American Vernacular Design, 1870-1940
An Illustrated Glossary ▲

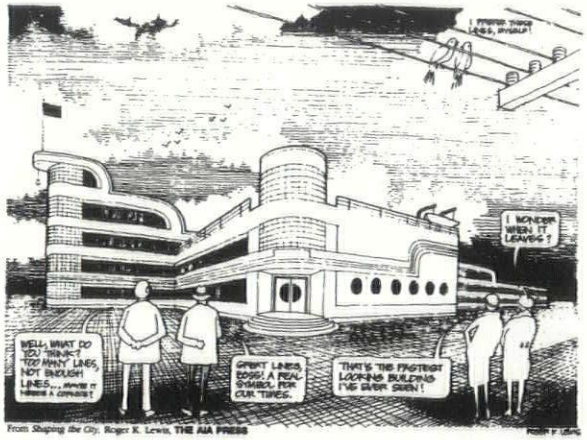
American vernacular architecture has often been ignored as outside the realm of design, and lacking in real quality. Steven Izenour's book, Learning from Levittown was one of the first efforts to embrace our difficult and often confusing vernacular heritage. Herbert Gottfried and Jan Jennings glossary of American vernacular has gone a long way toward the classification and understanding of our vernacular resources.

This handbook presents and explains examples that depict the first 70 years of America's nation-wide popular style, a style composed of design concepts, compositional elements, and building materials drawn from American regional designs.

SHAPING THE CITY ▼
By Roger K. Lewis

How and why cities grow and the quality of design in today's urban areas are the topics of Shaping the City, the recently published book written by Washington, D.C. architect Roger K. Lewis and published by the AIA press. Shaping of the City describes, explains and comments on the form of cities and their buildings. The book is a collection of spirited essays and cartoons originally published in Lewis' weekly column in the Washington Post. Although Washington, D.C. is the principal source of the examples illustrated in Shaping of the City, the overall themes expressed in the book are universal and apply to cities everywhere.

The 324 page collection includes such topics as historical preservation, the architect's task, the development process, creating the nation's capital and streetscapes. Lewis also joins in current design and planning debates; discussing, for example, the controversial designs for New York City's Guggenheim and Whitney art museums.



From *Shaping the City*, Roger K. Lewis, THE AIA PRESS

Shaping the City is available through the AIA Bookstore, 1735 New York Avenue, NW, Washington, D.C. 20006 for $14.95 ($10.50 for AIA Members) plus $3.00 for shipping.

Congress of International Union of Women Architects

"Housing, An International/Universal Issue" will be the theme of the 8th congress of the Union International des Femmes Architectes, in September 1988 in Washington D.C. Founded in France in 1963, UIFA was formed for the promotion of international goodwill, the exchange of ideas in the architectural profession, and to acknowledge the support, participation, and role of women as architects and planners. The Congress is co-sponsored by the American Institute of Architects and supported by the International Telecommunications Satellite Organization.

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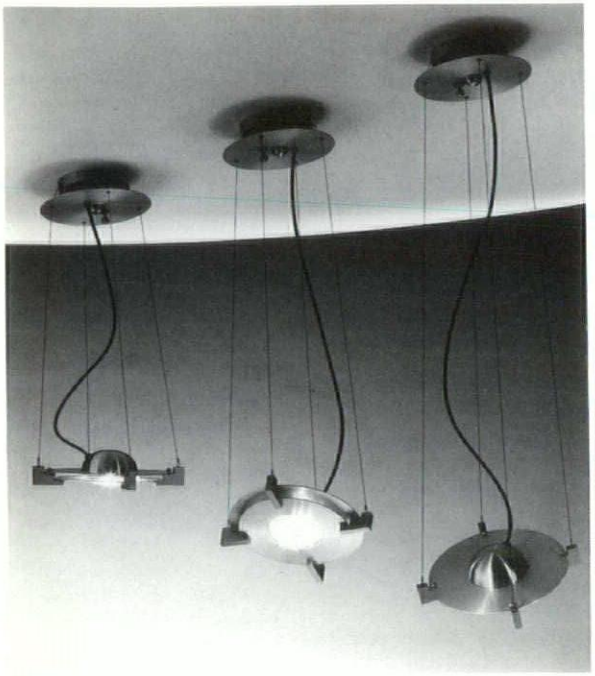
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Tilt 36 ▲

A kinetic, sculptural suspension, the Tilt pendant features lockable, angular adjustability for multi-directional focused illumination. Designed by Doyle Crosby for Boyd Lighting.

Tilt 36 is offered in four heights and accommodates a par 36 lamp. Finished in satin aluminum with satin brass or silver granite, Boyd's new textural application of silver with black veining. Available through Holly Hunt Ltd. Minneapolis.

Shadow Table ▶

The Shadow Table designed by Cini Boeri features a clear glass top bordered by a sandblasted glass perimeter and underlined with a shelf of etched glass. Steel legs encased in solid ash plates can be left natural or painted black. Various shapes and sizes are available from Cadsana.





Capricorn Chair ▲

Stoic yet serene with its silhouette balanced symmetrically about a strong central axis, the Capricorn Chair is an understated presentation in rich woods and materials. Designed by Lella Vignelli for Bernhardt.

Baccara Chair ▶

Inspired by the Japanese symmetry of line and harmony of materials, the Baccara Chair was designed by Paolo Tommasi for Molli-Italy. Featuring a densely padded seat with a slightly contoured back the Baccara is offered in a variety of wood finishes and opaque lacquer colors. Available in high or low back with or without arms through Casa Nova.



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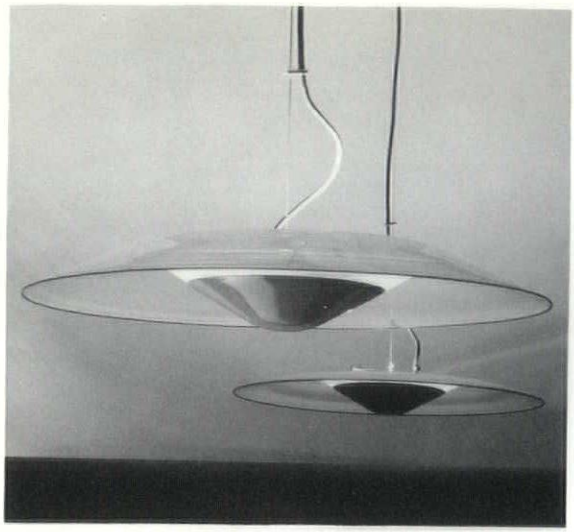
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Gabbiano ▲

Trained by the famous "Masters" from the island of Murano, designer Mario Marzollo combines contemporary forms with a glassmaking tradition that has endured over a thousand years. Gabbiano is suspended in opaline glass with red border or white glass with black border. Offered in 200, 300, or 500 Watt halogen. Dimensions are 25" dia. and 4"h. From Dibianco Lighting.

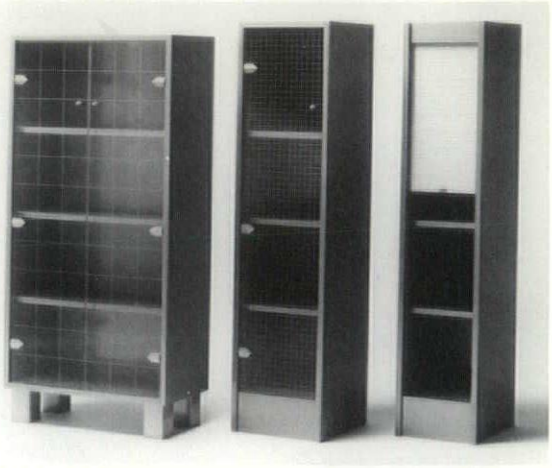


Mills Chair ◀

Revealing his two sources of inspiration for the Mills Chair, designer Michael Vanderbyl stated; "primarily an experiment within the same formal vocabulary used by Charles Mackintosh. Secondly, the veiling of the lattice work to varying degrees reflects my interest in the oriental Shoji screen." Available from Bernhardt.

Aforismi Collection ▶

Designer Antonia Asotri achieves a striking combination of whimsical design elements interwoven with classically studied shapes in this storage and component system. Aforismi is finished in metallic grey and features a variety of geometric wood moldings lacquered in metallic blue, violet or silver. Doors are offered in tambours or scored glass. From Interna Designs, The Merchandise Mart.



Telegraph Table ▶

Designer Bruce Keiser's background in industrial/mechanical engineering is evidenced by this elegant synthesis of modern production technology and rich materials. Adjustable leather cushioned supports housed in high strength porcelain are reminiscent of the insulators used on transmission lines. Polished stainless steel screws fasten milled rails to machined corners affording a myriad of glass and frame configurations. From Keiser-Newman, Philadelphia.



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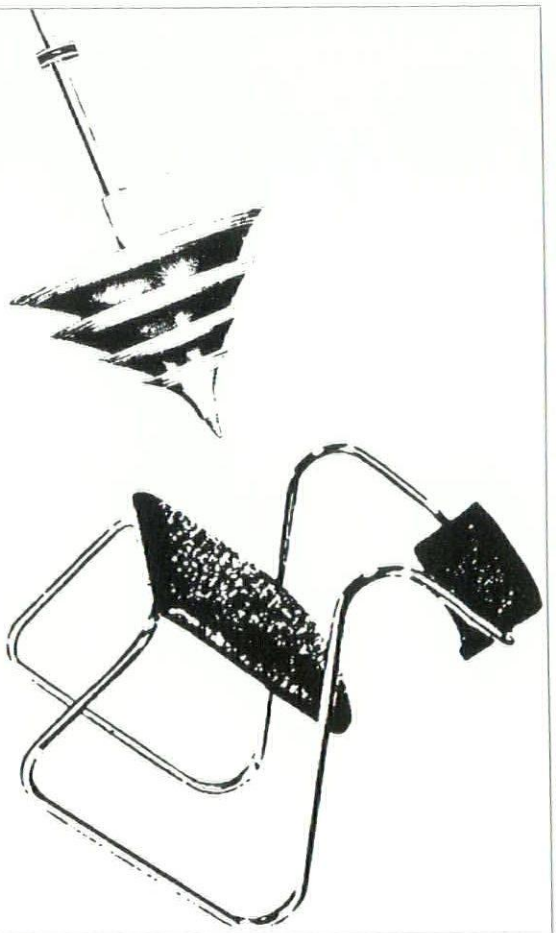
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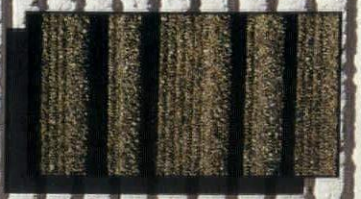
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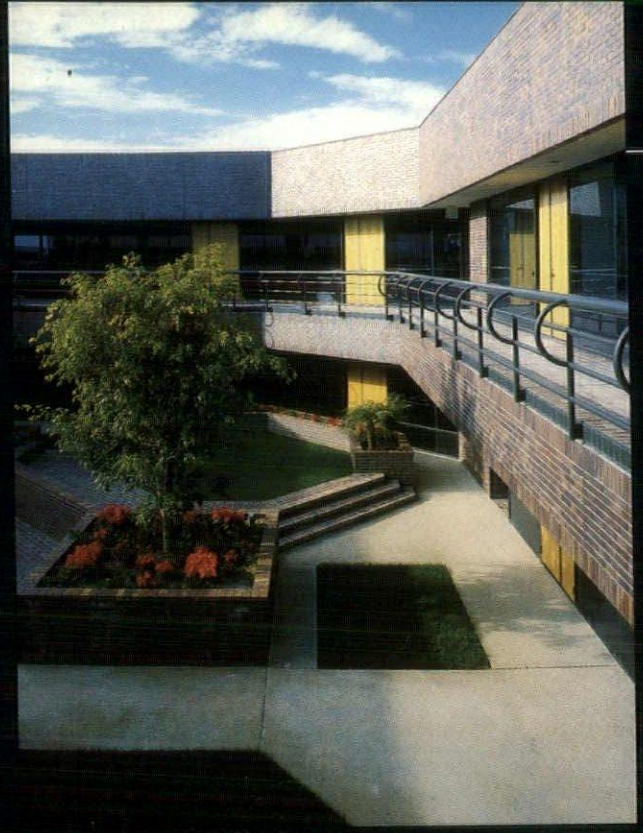
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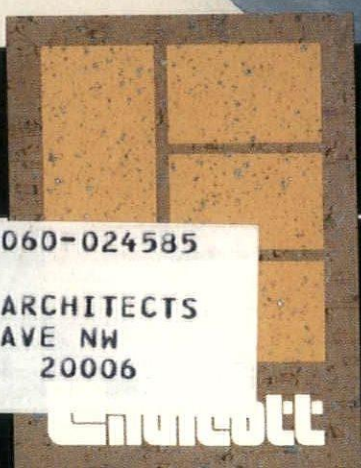
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